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EDWARD ELGAR.

THE BLACK KNIGHT

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AND
THE REV. WILLIAM RUSSELL, M.A., Mus. BAC., OXON.
(Succentor of St. Paul's Cathedral).

EXTRACT FROM EDITORS' PREFACE.

THE inconvenience and costliness of the number of separate Books usually requisite for the members of a Choir, in the performance of an ordinary Choral Service, have long pointed to the desirableness of a manual which should, as far as possible, unite under one cover all that is necessary for the choral rendering of, at least, those portions of the Church's Services which are less liable to variation.

The Music of the Versicles and Responses—Festal as well as Ferial—a Psalter and Canticles pointed for chanting, are almost indispensable for the careful and accurate rendering of a Choral Service. And yet, hitherto, it has been scarcely possible to procure these, unless in separate numbers; involving not only much additional expense, but also the disadvantage arising from the continual shifting of books during Service time, which is such a hindrance to a devout participation in Divine Worship.

To remedy these evils, and to assist in promoting, as it is hoped, a more careful and reverend performance of the Divine Offices, the Cathedral Prayer Book has been compiled.

The Editors are fully aware that they are not the first to make an effort in this direction. But they believe that several circumstances have tended to favour their attempt, and ensure its success, which have been wanting in other instances.

This manual provides not only for the daily Morning and Evening Prayer, and the choral celebration of the Holy Communion, in all its completeness, but also for the whole of the occasional Offices contained in the Book of Common Prayer. A special feature of it, moreover, is that it includes an Appendix, in which are contained not only Tallis's Festival Responses and Litany, but a great deal of other additional and miscellaneous matter which it is conjectured will add greatly to its usefulness and value.

The Versicles and Responses throughout the Book (exclusive of the Appendix) and the Litany are from the arrangement used in St. Paul's Cathedral (Stainer and Martin, founded on Goss). They follow Merbecke, although with one or two slight variations which have become traditional in the Cathedral of the Metropolis, and, more recently, in many other Churches.

The Music to the Order for the Administration of the Holy Communion follows the Edition of Merbecke given in "A Choir Book of the Office of Holy Communion" (Stainer), and published some years since. The Order for the Burial of the Dead has also been arranged from Merbecke by the same Editor.

The pointing of the Psalms and Canticles is after that known as the Cathedral Psalter, edited by the Rev. S. Flood-Jones, the late Mr. James Turle, Dr. Troutbeck, Sir John Stainer, and Mr. Joseph Barnby.

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NOVELLO'S ORIGINAL OCTAVO EDITION.

TO MY FRIEND, HUGH BLAIR, M.A., Mus. Bac., Cantab.

THE BLACK KNIGHT

(DER SCHWARZE RITTER)

CANTATA FOR CHORUS AND ORCHESTRA

THE POEM BY

UHLAND

(TRANSLATED BY LONGFELLOW)

THE MUSIC COMPOSED BY

EDWARD ELGAR.

(OP. 25.)

PRICE TWO SHILLINGS.

LONDON & NEW YORK
NOVELLO, EWER AND CO.

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THE BLACK KNIGHT.

SCENE I.

EDWARD ELGAR (Op. 25).

Allegro maestoso.

PIANO.
♩ = 100.

SOPRANO.

ALTO.

TENOR.

BASS.

'Twas Pen - te - cost, .. the Feast .. of

'Twas Pen - te - cost, .. the Feast of

'Twas Pen - te - cost, the Feast of

'Twas Pen - te - cost, .. the Feast .. of

Glad - ness, . . . 'twas . . . Pen-te - cost, . . . the Feast of Glad - ness,

Glad - ness, 'twas Pen - te - cost, Pen - te - cost, the Feast of Glad - ness,

Glad - ness, 'twas . . . Pen-te - cost, the Feast of Glad - ness,

Glad - ness, . . . 'twas Pen - te - cost, the Feast of Glad - ness,

When woods .. and fields .. put

When woods and fields, when woods .. and fields put

"Twas

cantabile. When woods and

crea. f

off all sad-ness, when woods and fields put

off .. all sad-ness, when

Pen - to - cost, when woods and fields, when

fields put off all sad - ness,

off all .. sad - ness, all sad - ness, when

woods .. and fields put off all sad - ness,

woods .. and fields put off, put off .. all sad - ness, when

"Twas Pen - to - cost, .. the Feast of

8va

f

woods . . and fields . . put off sad - ness, 'Twas Pen - te -

when woods . . and fields . . put off sad - ness,

woods and fields, 'Twas Pen - te -

Glad - ness, put off all sad - ness; 'Twas Pen - te -

cost, the Feast of Glad - ness, When . . woods and fields

the Feast of Glad - ness, When woods and fields put off all . .

cost, . . the Feast of Glad - ness, Thus be -

cost, . . the Feast of Glad - ness, Thus be - gan the King and

put off sad - ness, Thus be - gan . . the King, the King and

sad - ness, all sad - ness, Thus be - gan the King, be - gan the King, the King and

gan the King, thus be - gan the King, the King and

spake, thus be - gan the King, be - gan the King, the King and

rf rit. dim.

8179.

A a tempo.

spake; spake; spake; spake;

A *mf* *sonore.* *a tempo.* ♩. = 112.

Ped. * *Ped.* *

p "So from . . the halls . . . Of an - cient Hof - burg's

p "So from . . the halls . . . Of an - cient Hof - burg's

Ped. *

walls, A lux - u - ri - ant

"A lux - u - ri - ant Spring, . . . a lux -

walls,

f

Ped. *

cres. A lux - u - ri - ant Spring . . . shall
 u - ri - ant Spring . . . shall break, . . . a lux -
 Spring, . . . a lux - u - ri - ant Spring, . . .
 u - ri - ant Spring shall break."

cres. *f*

A lux - u - ri - ant

break."

u - ri - ant Spring, . . . *dim.* Spring . . . *p* shall
 a lux - u - ri - ant Spring . . . *dim.* *p* shall
 Spring shall break, a lux - u - ri - ant Spring . . . *dim.* *p* shall

dim. *p*

8va

dim.

B $\text{♩} = 116.$

break." Drums and trum-pets e - cho loud . . .
 break." Drums and trum-pets e - cho loud . . .
 break." Drums and trum-pets e - cho loud . . .

B $\text{♩} = 116.$ *p marcato cres.* *fz* *Ped.* *

8179.

ly, Wave the crim - son

ly, Wave the crim - son

ly, Wave the crim - son

ban - ners proud - ly, From bal - co - ny the

ban - ners proud - ly, From bal - co - ny the

ban - ners proud - ly, From bal - co - ny the

From bal - co - ny the

poco stringendo.

Ped.

King looked on, from bal - co - ny the King looked

King looked on, from bal - co - ny the King looked

King looked on, from bal - co - ny the King looked

King looked on, from bal - co - ny the King looked

[illegible]

Be - fore the . . mon - arch's

all the ca - va - liers, . . Be - fore the mon - arch's stal-wart son,

Be - fore the mon - arch's stal - wart,

all the ca - va - liers, . . Be - fore the mon-arch'sstal - wart

stal - wart . . son, . . the mon - arch's stalwart son,

be - fore the mon - arch's stal-wart, stal - wart son,

stal-wart son, In the play of spears, the

son, be - fore the mon - arch's stal - wart son, In the

Fell the ca - va - liers, . . .

Fell the ca - va - liers, the ca - va - liers, . . .

play of spears, Fell all the ca - va - liers, the ca - va - liers, . . .

play of spears, Fell all the ca - va - liers, the ca - va - liers, . . .

Be - fore the mon - arch's

Be - fore the mon - arch's

Be - fore the mon - arch's

Be -

stal - - wart son.

stal - - wart son.

stal - - wart son.

- - fore the monarch's stalwart son.

Ped.

*

The image displays a page of a musical score for a hymn. It features four systems of music, each with a vocal line (Soprano, Alto, Tenor/Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal lines. The piano part includes various musical notations such as triplets, slurs, and dynamic markings like 'p' (piano) and 'f' (forte). The lyrics are: 'Twas Pen - te - cost, the Feast of Glad - ness, 'twas Pen - te - cost, the Feast of Glad - ness, When woods and fields put'. The score is written in a traditional musical notation style with a grand staff for the piano and individual staves for the voices.

off . . . all sad . . . ness,
 off . . . all sad . . . ness,
 off . . . all sad . . . ness,
 off . . . all sad . . . ness,

Sua

Molto maestoso.
 'Twas Pen - te - cost, . . . the
 'Twas Pen - te - cost, . . . the
 'Twas Pen - te - cost, . . . the
 'Twas Pen - te - cost, . . . the

Sua *poco rit.*
Molto maestoso. = 104.

Feast . . . of Glad - ness, . . . 'twas . . . Pen - te - cost, the Feast . . . of Glad
 Feast . . . of Glad - ness, 'twas Pen - te - cost, Pen . . . te - cost, . . .
 Feast . . . of Glad - ness, . . . the Feast of Glad - ness, 'twas . . .
 Feast . . . of Glad - ness, 'twas Pen - te - cost, the Feast, 'twas

ness, . . the Feast of Glad - ness, . . the Feast of Glad - ness, When
 'twas . . Pen-te - cost, . . 'twas . . Pen-te - cost, . .
 Pen-te - cost, . . the Feast of Glad - ness, the Feast of Glad -
 Pen - te-cost, the Feast, 'twas Pen - te-cost, the Feast, the . . Feast of Glad -

woods . . and fields . . put off all sad - ness,
 When woods and fields put off all
 - ness, When woods . . and fields put off all
 - ness, When woods and fields put off

Twas Pen - te - cost, . . .
 sad - ness, put off . . all sad - ness,
 sad - ness, . . 'Twas Pen - te - cost, . .
 sad - ness, When woods and fields put off

Pen - te - cost, Pen - te -

When woods and fields put off sad - ness,

Pen - te - cost, sad - ness, 'Twas Pen - te - cost, .. the

- cost .. the Feast, Pen - te - cost, .. the Feast, When .

'Twas Pen - te - cost, .. 'twas Pen - te - cost, the Feast, When .

Pen - te - cost, .. 'twas Pen - te - cost, Pen - te - cost, When .

Feast of Glad - ness, Pen - te - cost, the Feast, When .

cres. sempre. *ff* *sf*

Ped. * *Ped.* * *Ped.* * *Ped.* *

poco rit. *sf* *ten.*

woods and fields put off, put off .. all sad -

poco rit. *sf* *ten.*

woods and fields put off, put off .. all sad -

poco rit. *sf* *ten.*

woods and fields put off, put off .. all sad -

8va *poco rit.* *sf* *ten.*

8va *poco rit.* *sf* *ten.*

8179 *Ped.* *

Più lento.

- ness, Pen - - te -

- ness, Pen - - te -

- ness, Pen - - te -

- ness, *Più lento.* Pen - - te -

sf *Ped.* *

- cost, Pen - te - cost.

- cost, Pen - te - cost.

- cost, Pen - te - cost.

- cost, Pen - te - cost.

p *pp*

dim. *poco rit.* . . . al . . .

SCENE II.

PIANO.
♩ = 84

E
Moderato.

8va

The image shows a musical score for three parts: Tenor, Bass, and Organ. The Tenor and Bass parts are vocal lines, and the Organ part is a keyboard accompaniment. The lyrics are "To the bar-ri-er of the fight". The score is in 2/4 time and features a key signature of one sharp (F#).

Tenor.

BASS.

To the bar-ri-er of the fight

To the bar-ri-er of the fight

8va

F

The image shows a musical score for a piece titled "The Knight of the Barriers". The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "Rode at last a sa - ble Knight, To the bar - ri - er of the fight . . .". The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "cres." (crescendo). The vocal parts are in treble clef, and the piano parts are in bass clef. The piano part features a prominent arpeggiated figure in the right hand and a more rhythmic accompaniment in the left hand.

SOPRANO. Knight. . .
Rode at last a sa - ble Knight.

ALTO.
Rode at last a sa - ble Knight. "Sir Knight! your name and scut - cheon

Vivace. *cres.*

Vivace. *cres.*

Vivace. *cres.*

Vivace. *tr*

ff

"Sir Knight! your name and scut - cheon say!" . . .

say!" . . .

"Sir Knight! your name and scut - cheon say!" . . .

say!" . . .

"Sir Knight! your name and scut - cheon say!" . . .

say!" . . .

lunga

pp

"Should I speak it

pp

"Should I speak it

pp

"Should I speak it

pp

"Should I speak it

a tempo. pp

sfp

fz *pp* *cres.*

here, . . . Ye would stand a - ghaſt with fear; I

fz *pp* *cres.*

here, . . . Ye would stand a - ghaſt with fear; I

fz *pp* *cres.*

here, . . . Ye would stand a - ghaſt with fear; I

fz *pp* *cres.*

here, . . . Ye would stand a - ghaſt with fear; I

sfp *pp*

ff *poco animato.*

am a Prince . . . of might-y sway, . . . I am a

ff *poco animato.*

am a Prince . . . of might-y sway, . . . I am a

ff *poco animato.*

am a Prince . . . of might-y sway, . . . I am a

ff *poco animato.*

am a Prince . . . of might-y sway, . . . I am a

ff *poco animato.*

sf

Prince . . . of might-y sway,

Prince . . . of might-y sway,

Prince . . . of might-y sway,

Prince . . . of might-y sway,

Prince . . . of might-y sway,

dim. *p*

Ped.

G $\text{♩} = 108$

a Prince . . . of might-y sway,

a Prince . . . of might-y sway, *p*

G $\text{♩} = 108$

cres.

of might-y sway,

First system of musical notation. It features a piano introduction with a melody in the right hand and a more complex accompaniment in the left hand. The introduction is marked with *f* (forte) and *dim.* (diminuendo). The main accompaniment begins with a *p* (piano) dynamic and includes the instruction *sonore.* (sonorous).

Second system of musical notation, featuring vocal lines and piano accompaniment. The vocal lines are in four parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment is in two parts. The lyrics are: "a Prince . . . of might - y sway, of". The system includes various musical markings such as *f* (forte), *dim.* (diminuendo), and *Ped.* (pedal).

Third system of musical notation, continuing the vocal and piano accompaniment. The vocal lines are in four parts and the piano accompaniment is in two parts. The lyrics are: "might y sway!" and "might y sway!". The system includes various musical markings such as *p* (piano), *dim.* (diminuendo), *rit.* (ritardando), *f* (forte), *pp* (pianissimo), and *Ped.* (pedal).

Allegro molto e fuoco.

Allegro molto e fuoco. $\text{♩} = 100$.

pp *a tempo.* *pp*

pp *cres. molto.*

When he rode in - to the lists, The

cres. molto.

When he rode in - to the lists, when he

cres. molto.

cres. molto. *f*

he rode,

cres. molto. *f*

When he rode in - to the lists, The arch of heav'n grew black, grew black,

arch of heav'n, the ... arch of heav'n grew black, grew black,

f

rode in - to the lists, The arch of heav'n grew black, grew black,

8va *f*

8179.

When he rode in -

8va bassa.

dim. fz pp p

cres. molto.

When he

p cres. molto.

When he rode in - to the lists, The arch of heav'n grew black with

cres. molto.

When he rode in - to the lists, The arch of heav'n, the arch of heav'n grew black with

cres. molto.

- to the lists, when he rode in - to the lists, The arch of heav'n grew black with

8va

cres. molto. f

rode,

mists,

mists,

mists,

8va bassa.

dim. fz pp

Ped.

cres.

The

cas

cres.

When . . .

cres. molto.

When he rode in - to the lists, The

cas

cres. molto.

When he

rode

in - to

the

lists,

The

cas

tle 'gan to

rock!

tle 'gan to

rock!

tle 'gan to

rock!

tle 'gan to

rock!

The arch of heav'n grew black,

The cas - tle

Ped.

black with mist, the arch of
 The arch of heav'n grew black, black with mist,
 the cas - tle 'gan to rock, .
 'gan to rock, . the
 heav'n grew black, black with mist,
 The cas - tle 'gan to
 the cas - tle 'gan to
 cas - tle 'gan . . to rock, the
 rock,
 rock, 'gan to rock, pp
 cas - tle 'gan to rock, H
 pp

8179.

rock!

rock!

rock,

rock!

rock,

rock!

Sva

The arch . . . of heav'n grew black,

The arch . . . of heav'n grew black,

The arch . . . of heav'n grew black,

The arch . . . of heav'n grew black,

The arch . . . of heav'n grew black,

Sva

sempre animato.

The cas - tle 'gan to rock, the cas

The cas - tle 'gan to rock, the cas

The cas - tle 'gan to rock, the cas

The cas - tle 'gan to rock, the cas

The cas - tle 'gan to rock, the cas

fz

- tle 'gan to rock, *dim.*
 - tle 'gan to rock, *dim.* the cas
 - tle 'gan to rock, *dim.*
 - tle 'gan to rock, *dim.*

sf
Ped. *sf*
p *dim.* *d = 128.* *
 'gan to rock !
dim. tle 'gan to rock !
dim. 'gan to rock !
dim.

dim. *p* *pp sonore.* *d = 128.*
Ped. *

8179. *Ped.* *

stringendo.

stringendo.

p The arch of heav'n grew

p The arch of heav'n grew

p The arch of heav'n grew

sf *p* *stringendo.*

Ped. *

p *cres.* *f*

The arch of heav'n grew black, . . . grew black with

p *cres.* *f*

black with mists, the arch of heav'n grew black with mists,

p *cres.* *f*

black with mists, the arch of heav'n grew black with mists,

p *cres.* *f*

black with mists, the arch of heav'n grew black with mists,

f

Ped. * *Ped.* * *Ped.* *

cres. *ff*

mists, . . . grew black with mists, . . . grew black with mists.

sf And the cas - tle *ff* 'gan to rock, the cas

sf And the cas - tle *ff* 'gan to rock, the cas

And the cas - tle 'gan to rock, the cas

8va

tle 'gan to rock.

tle 'gan to rock. At the first

tle 'gan to rock. At the first

At the first blow,

At the first blow,

blow, at the first blow,

blow,

ff

sf *Meno mosso, poco a poco.* *dim.*
 Fell . . . the youth, . . .
dim.
sf Fell . . . the youth . . . from sad - dle-bow,
dim.
sf Fell . . . the youth . . . from sad - dle-bow,
dim.
 Fell . . . the youth . . . from sad - dle-bow
Meno mosso, poco a poco.
pp
Ped. *

dim.
 Hard - ly ris - es, hard - ly ris - es from the
p *dim.* *pp*
 Hard - ly ris - es, hard - ly ris - es from the
p *dim.* *pp*
 Hard - ly ris - es, hard - ly ris - es from the
pp
Ped. * *Ped.* * *Ped.*

shock,
 shock,
 shock,
tranquillo.
 *

Hard-ly ris - - - es . . from the shock.

Hard-ly ris - - - es . . from the shock.

Hard-ly ris - - - es . . from the shock.

Hard-ly ris - - - es . . from the shock.

dim. *p* *pp* *pp* *poco rit.*

Tempo 1mo.

pp *dim.* *ppp*

rit. *Ped.* *lunga*

SCENE III.

*Allegretto.*PIANO.
♩ = 92.

pp *f* *pp* *Ped.* *

f *pp* *crea.* *sf* *Ped.* *

p molto grazioso.

pp *Ped.* *

pp *fpp* *dim.* *Ped.* *

pp

First system of musical notation. The treble staff features a series of eighth-note chords with a crescendo (cres.) marking. The bass staff has a steady eighth-note accompaniment with a 'Ped.' (pedal) marking and an asterisk (*) at the end.

Second system of musical notation. The treble staff includes a mezzo-forte (mf) dynamic marking. The bass staff has a 'Ped.' marking and an asterisk (*) at the end.

Third system of musical notation. The treble staff begins with a crescendo (cres.) marking. The bass staff continues the accompaniment.

Fourth system of musical notation. The treble staff features a piano-piano (pp) dynamic marking and a crescendo (cres.) marking. The bass staff has a 'Ped.' marking and an asterisk (*) at the end.

Fifth system of musical notation. The treble staff includes a fortissimo (f) dynamic marking, a piano (p) dynamic marking, and a diminuendo (dim.) marking. The bass staff has a 'Ped.' marking and an asterisk (*) at the end.

Sixth system of musical notation. The treble staff features a series of chords. The bass staff continues the accompaniment.

Piu moderato.
SOPRANO. *ppp stac.*

ALTO. *ppp stac.* Pipe and vi - ol, pipe and vi - ol call the dan -

TENOR. *ppp stac.* Pipe and vi - ol, pipe and vi - ol, pipe and vi - ol call, . .

BASS. *legato.* *pp* Pipe and vi ol call the dan - ces, Torch-light thro' the

Piu moderato. ♩ = 84
Voices alone.

ces, call the dan - ces, pipe and vi - ol, pipe and vi - ol,
call the dan - ces, pipe and vi - ol, pipe and vi - ol,
the dan - ces, pipe and vi - ol, pipe and vi - ol,
high hall, thro' the high hall glances, Pipe and vi - ol call the dan - ces,
call the dan - ces,
pipe and vi - ol call . . . the dance, pipe and vi - ol call the
pipe and vi - ol call . . . the dan - ces, . . . call the
Torch - light thro' the high hall, thro' the high hall glanc

Pipe and vi - ol call the dan - ces, Torch-light thro' the
dan - ces, pipe and vi - ol call, call the dan - ces, pipe, pipe and vi - ol
dan - ces, pipe and vi - ol call, call the dan - ces, pipe, pipe and vi - ol
ces, Pipe and vi - ol call, call the dan - ces, pipe, pipe and vi - ol

high hall glan - ces, Torch - light . . .
call, call the dan - ces, pipe and vi - ol call the dan - ces,
call, call the dan - ces, pipe and vi - ol call the dan - ces,
call, call the dan - ces, pipe and vi - ol call the dan - ces,
thro' the high hall, thro' the high hall glan - ces,
pipe and vi - ol call the dan - ces, pipe and vi - ol call the
Torch - light thro' the high hall, thro' the high hall glan - ces,

thro' the high hall, thro' the high hall glan - ces,
pipe and vi - ol call the dan - ces, pipe and vi - ol call the
Torch - light thro' the high hall, thro' the high hall glan - ces,

ces,
Torch - light thro' the hall,
danza,
torch-light, torch - light thro' the high hall
glan
Tempo 1mo. ♩ = 92.

cres.
torch - light thro' the high hall
cres. p cres.
ces, torch - light thro' the high hall
ces, torch - light thro' the high hall

glan - ces, torch-light thro' the high hall glan - ces, glan-ces thro' the
glan - ces, torch-light thro' the high hall glan - ces, glan - ces thro' the
glan - ces, torch-light thro' the high hall glan - ces, glan - ces thro' the
mf sempre cres.
Ped. * Ped. * Ped.

legato.

Pipe and vi - - ol call the dan - - ces, call the dan - ces, pipe and vi - -

hall,

hall,

hall,

Pipe and vi - -

f

Ped. *

ol... pipe . . and vi - - ol call the dan - ces,

Call the

ol... pipe and vi - ol call the dan - ces, call the dan - ces,

Pipe and vi - ol call the

Ped. * *Ped.* *

Torch - light thro' . . the high hall glan - - ces, . . torch

dan - ces, Torch - - light thro' the high hall glan

Torch - light thro' the high hall glan - ces, 'torch -

dan - ces, pipe and vi - - ol call . . the

f

light thro' the high hall glances, Pipe and viol call the dances, Torch-light
 dances, torch-light thro' the high hall glances, Pipe and viol call the
 light, torch light glances
 dances, call the dances, call the
 thro' the high hall glances, Pipe and
 dances, Torch-light thro' the hall, Pipe and
 dances, torch-light thro' the hall glances, pipe and viol
 viol call the dances, viol call the dances, pipe and
 viol call the dances, Torch-light thro' the high hall glances, Pipe and viol

8179.

call the dan - ces,
ol call the dan - ces, pipe and
vi - ol call the dan - ces,
ol call the dan-ces, Torch-light thro' the high hall glan - ces,

call the dan - ces, pipe and vi - ol call the dance,
vi - ol, pipe and vi - ol call the dance,
call the dan - ces, vi - ol call the dance,
pipe and vi - ol call the dance,

allargando. *ff* *allargando.* *ff* *allargando.* *ff* *allargando.* *ff*

Waves a mighty, mighty sha-dow in, . . . waves a might - y sha - dow in, . . .
Waves a mighty, mighty sha-dow in, . . . waves a might - y sha - dow in, . . .
Waves a mighty, mighty sha-dow in, . . . waves a might - y sha - dow in, . . .
Waves a mighty, mighty sha-dow in, . . . waves a might - y sha - dow in, . . .

dim. *p* *dim.* *p* *dim.* *p* *dim.* *p*

dim. waves a mighty sha-dow in ; . . . With man-ner bland Doth ask the maid - en's *dolce. pp*

dim. waves a night - y, might - y sha-dow in ; With man-ner bland Doth ask the maid - en's *dolce. pp*

dim. waves a night - y, might - y sha-dow in ; With man-ner bland Doth ask the maid - en's *dolce. pp*

dim. waves a mighty sha-dow in ; . . . With man-ner bland Doth ask the maid - en's *dolce. pp*

hand, *pp*

hand, *sempre pp* With

hand, Waves . . . a might - y sha-dow in ; . . .

hand, *pp.*

man - ner bland Doth ask the maid-en's hand, *ppp rit.*

M

Moderato.

Moderato. $\text{♩} = 69.$

f *pp* *molto espress.* *sempre pp* *pesante.*

Doth with her the dance be - gin ;

Doth with her the dance be - gin ;

Doth with her the dance be - gin ;

Doth with her the dance be - gin ;

dim.

Danc'd in sa - ble i - ron sark,

Danc'd in sa - ble i - ron sark,

Danc'd in sa - ble i - ron sark,

Danc'd in sa - ble i - ron sark,

pp *p*

8179.

Danc'd a measure weird and
 Danc'd a measure weird and
 Danc'd a measure weird and
 Danc'd a measure weird and
 Danc'd a measure weird and

dark,
 dark,
 dark,
 dark,

danc'd a mea - sure,
 a mea - sure,
 a mea - sure,
 a mea - sure,

a measure weird and
 a measure weird and
 a measure weird and
 a measure weird and

8179.

dark,
dark,
dark,

sostenuto.
p Cold - ly,

Ped. * *Ped.* *

sostenuto.
Cold - ly,

pp Danc'd in sa-ble i-ron sark,
cold - ly clasp'd her limbs around,
pp Danc'd in sa-ble i-ron sark,

cres. cold - ly clasp'd her limbs around,
pp Danc'd a measure weird and dark,
cres. cold - ly, cold - ly *pp* clasp'd her limbs around,
Danc'd a measure weird and dark,

cres.

p Cold-ly clasp'd her limbs a-round. *N*

p Cold-ly clasp'd her limbs a-round.

p Cold-ly clasp'd her limbs a-round.

p Cold-ly clasp'd her limbs a-round. *N*

f *dim.* *p*

Ped. *

pp From breast and hair Down fall from

pp From breast and hair Down fall from

pp From breast and hair Down fall from

pp From breast and hair Down fall from

ten.

Ped. * *Ped.* * *Ped.* * *Ped.* *

dim. molto. her the fair Flower - - - ets,

dim. molto. her the fair Flower - - - ets,

dim. molto. her the fair Flower - - - ets,

dim. molto. her the fair Flower - - - ets,

pp

Ped. * *Ped.* * *Ped.* *

flower - ets, fad - ed, flower - ets,
fad - ed, flower - ets,
flower - ets, fad - ed,
Ped. * Ped. * Ped. * Ped. *

animato. *p* *molto cres.*
From breast and hair . . Down fall from
fad - ed, to the ground, *molto cres.* Down
fad - ed, to the ground, *molto cres.* Down
fall to . . the ground, Down
animato. *cres.*
Ped. * Ped. * Ped. * Ped. * Ped. *

ff a tempo. *p*
her . . the fair . . . Flower - ets fad - ed, to . . the ground.
fall fair Flowerets, the flowerets, to the ground.
fall the fair, . . fair Flowerets, the flowerets, to the ground.
fall the Flowerets, the flowerets, to the ground.
ff a tempo. *p dim.*
Ped. * Ped. * Ped. * Ped. *

pp *>*

Danc'd in sa - ble i - ron sark,

pp *>*

Danc'd in sa - ble i - ron sark,

pp *>*

Danc'd in sa - ble i - ron sark,

pp *>*

Danc'd in sa - ble i - ron sark,

pp *p* *pp* *dim.*

ppp

Danc'd a mea - sure weird and dark weird and dark.

ppp

Danc'd a mea - sure weird and dark, weird and dark.

ppp

Danc'd a mea - sure weird and dark, weird and dark.

ppp

Danc'd a mea - sure weird and dark, weird and dark.

dim. *ppp*

a tempo.

SCENE IV.

PIANO.
♩ = 60.

Andante maestoso.

mf *dim.* *pp* *f* *f*

cres. *f* *dim.* *p* *p*

pp *espress.*

SOPRANO.

ALTO.

TENOR.

BASS.

To the sumptuous

pp

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

4/1

p To the sumptuous banquet came

p To . . . the banquet came . . .

cres. banquet came . . . *p* Ev-'ry Knight, . . . ev-'ry Dame, . . .

To the sumptuous banquet came, . . .

cres. *mf* *fp*

Ped. * *Ped.* *

1. All. $\text{♩} = 120$ $\text{♩} = 120$

dolce.

Ev - 'ry Knight and ev - 'ry Dame, To the sump - tuous

dim.

Ev - 'ry Knight and ev - 'ry Dame,

dim.

Ev - 'ry Knight and ev - 'ry Dame,

p

Ped. ** Ped.*

The image shows a page from a musical score for 'The Banquet Song'. It features five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, and Bass), and the bottom staff is for the piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 3/4. The lyrics are: 'ban - quet came . . Ev -- 'ry Knight and . . ev - 'ry Dame, . . To the ban - - quet, to the ban - quet came . . To the ban - - quet, to the ban - quet came To the ban - - quet, to the ban - quet came'. The piano part includes triplets and a crescendo. Pedal markings are present at the bottom of the piano staff.

ban - quet came . . Ev -- 'ry Knight and . . ev - 'ry Dame, . .
 To the ban - - quet, to the ban - quet came . .
 To the ban - - quet, to the ban - quet came
 To the ban - - quet, to the ban - quet came

cres.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

ev - - - 'ry Knight and Dame, ev - - - 'ry Knight . . .

Ev - 'ry Knight and ev - 'ry Dame, . . .

Ev - - - 'ry Knight, ev - - - 'ry Dame, e-ve-ry

Ev - 'ry Knight and ev - 'ry, ev - 'ry Dame,

Ped. * *Ped.* *

ev - 'ry Knight . . . and Dame.

ev - 'ry Dame, . . . ev - 'ry

Knight, e-ve-ry Dame, e-ve-ry Knight . . . and

ev - 'ry Knight, . . . e-ve-ry Knight, e-ve-ry

cres. *dim.* *dim.* *dim.* *dim.* *dim.*

Dame.

Dame.

Dame.

pp *mf*

Ped. *

Piano introduction in 2/4 time, key of B-flat major. The music features a flowing melody in the right hand and a supporting bass line in the left hand. Dynamics include *p*, *espress.*, *dim.*, and *pp*. A *Ped.* (pedal) marking is present at the end of the introduction.

P Allegretto.

Vocal melody in 2/4 time, key of B-flat major. The lyrics are: "Twixt son and daugh-ter all". The melody is marked *p* (piano).

Allegretto. ♩ = 108.

p dolce e mesto.

Piano accompaniment in 2/4 time, key of B-flat major. The music features a steady eighth-note pattern in the right hand and a supporting bass line in the left hand. Dynamics include *p* (piano).

daugh - ter, With mourn - ful, mourn - ful mind The an - cient

daugh - ter, With mourn - ful, mourn - ful mind The an - cient

daugh - ter, With mourn - ful, mourn - ful mind The an - cient

daugh - ter, With mourn - ful, mourn - ful mind The an - cient

cres. *p* *dim.* *cres.* *p* *dim.* *cres.* *p* *dim.* *cres.* *p* *dim.*

cres. *ores. molto.* *af* *pp*

Ped. *

King re - clined,

King re - clined,

King re - clined,

King re - clined,

King re - clined,

pp *pp* *pp* *pp* *pp*

pp *cres.*

f *dim.* *mf* *p*

pp Gazed at them in si - lent thought.

pp Gazed at them in si - lent thought.

pp Gazed . . in si - lent thought.

pp Gazed . . in si - lent thought.

poco cres. *pp* Pale . . the chil - dren both did look, the chil - dren both did

poco cres. *pp* Pale . . the chil - dren both did look, the chil - dren both did

pp Pale . . the chil - dren look, the chil - dren both did

pp Pale . . the chil - dren look, the chil - dren both did

poco cres. *pp*

ppp look,

ppp look,

ppp look,

ppp look,

ppp look,

ppp *f*

pale the chil-dren both did
 pale the chil-dren both did
 pale the chil-dren both did

look,
 look,
 look,
Poco più mosso. ♩ = 116.

But the guest . . . a beak-er took, . . .
 But the guest . . . a beak-er took, . . .

8va

Ped. * Ped. * Ped. *

8179.

vivace. *f* a beak . . .

But the guest . . . a beak-er took, . . .

vivace. *f* a beak . . .

But the guest . . . a beak-er took, . . .

pp subito. *cres. molto.* *f* er took ;

p *cres. molto.* a beak er took ;

pp subito. *cres. molto.* *f* er took ;

p *cres. molto.* a beak er took ;

pp *cres. molto.* *f*

Ped. *

sf "Gold-en wine . . . will make you whole, . . .

sf "Gold-en wine . . . will make you whole, . . .

sf "Gold-en wine . . . will make you whole, . . .

sf "Gold-en wine . . . will make you whole, . . .

sf "Gold-en wine . . . will make you whole, . . .

8va

Ped. * *Ped.* 8179. * *Ped.* * *Ped.* *

gold - en wine will make you whole,

gold - en wine

gold - en wine, gold - en wine will make you whole,

gold - en

gold

will make you whole, . . will make you whole,

gold - en wine will make you whole,

wine, gold - en wine will make you whole,

en wine!"

gold

en wine!"

gold

en wine!"

gold

en wine!"

cres. molto.

Ped.

8179.

First system of musical notation, measures 1-6. The piano part begins with a melodic line in the right hand and a supporting bass line in the left hand, marked with a piano (*p*) dynamic.

Second system of musical notation, measures 7-12. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand. The right hand has a *poco rit.* (poco ritardando) marking over measures 7-8, followed by a *R* (ritardando) marking over measures 9-10, and then *a tempo. ♩ = 108.* (return to tempo, quarter note equals 108) over measures 11-12. The piano part ends with a forte (*sf*) dynamic marking.

Third system of musical notation, measures 13-18. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand. The right hand has a *dim.* (diminuendo) marking over measures 13-14, followed by a *pp* (pianissimo) marking over measures 15-16, and then a *p* (piano) marking over measures 17-18. The piano part ends with a *Ped.* (pedal) marking and an asterisk (*) over measures 17-18.

chil - dren drank,

p The chil - dren drank,

p The chil - dren drank,

The chil - dren drank,

Ped. * Ped. *

the chil - dren drank, Gave ma - ny a

the chil - dren drank, Gave ma - ny a

the chil - dren drank, Gave ma - ny a

the chil - dren drank, Gave . . . a

Ped. *

pp cour - teous thank, ma - ny a cour - teous thank ;

pp cour - teous thank, ma - ny a cour - teous thank ;

pp cour - teous thank, ma - ny a cour - teous thank ;

pp cour - teous thank, ma - ny a cour - teous thank ;

pp cour - teous thank, ma - ny a cour - teous thank ;

p poco marcato.

Ped. *

8179.

"Oh, that draught, ...
 "Oh, that draught, ...
 "Oh, that draught, ...
 "Oh, that draught, ...
 dim. pp mf Ped.

oh, that draught, ...
 oh, that draught, ...
 oh, that draught, ...
 oh, that draught, ...
 dim. p

oh, that draught, ... oh, that draught, ...
 oh, that draught was ve-ry cool, ...
 oh, that draught was ve-ry cool, ...
 oh, that draught was ve-ry cool, ...
 oh, that draught was ve-ry cool, ...
 dim. pp ppp Ped.

oh, that draught was ve - - - ry

oh, that draught was ve - - - ry

oh, that draught was ve - - - ry

oh, that draught was ve - - - ry

8va

dim.

The image displays a musical score for a piece titled "Cool!". It consists of five staves. The first four staves are vocal parts, each beginning with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). Each vocal staff starts with a single note (G4) followed by the lyrics "cool!". The fifth staff is the piano accompaniment, featuring a grand staff with a treble and bass clef. It begins with a key signature of one flat and a common time signature. The piano part includes a series of chords and melodic lines, with a prominent bass line. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

Musical score for "L'Espresso" by Debussy, measures 1-8. The score is in 3/4 time, key of B-flat major. It features a piano (p) and a celesta (celesta) part. The piano part has dynamics ppp and "senza rit." (without ritardando). The celesta part has dynamics p and "senza rit."

60 *pp* *cres.*

Which - ev - er way, which - ev - er

pp *cres.*

Which - ev - er, way, which - ev - er way, which

pp *cres.*

Which - ev - er way, which - ev - er

pp *cres.*

Which - ev - er way, which - ev - er

cres. mf dim. pp

pp

way,

pp

way

pp

way way

pp

way

ppp

Looks .. the fear .. struck

ppp

Looks .. the fear .. struck

ppp

Looks .. the fear .. struck

pp

way Looks the fa - ther,

p dolciss.

fa ther grey,

fa ther grey,

f stringendo.

sf

rall.

dim.

Ped. * *Ped.* * *Ped.* *

a tempo. *p* *dim.*

He be holds his chil - dren die, . . . he beholds his chil-dren

He be-holds his chil - dren die, he beholds his chil-dren

He be-holds his chil - dren die, he beholds his chil-dren

he beholds them

a tempo. *fp*

pp *poco rit. e dim.*

die, . . . he be-holds his chil - dren die.

pp *poco rit. e dim.*

die, he be-holds his chil - dren die.

pp *poco rit. e dim.*

die, he be-holds his chil - dren die.

pp *poco rit.* *Più lento.*

pp

dim. sempre. *ppp*

Ped. *

62

Allegro molto. ♩ = 152.

ff sf ffz

Ped.

V

“Woe! the bless-ed chil-dren both . .

“Woe! the bless-ed chil-dren both . .

“Woe! the bless-ed chil-dren both . .

“Woe! the bless-ed chil-dren both . .

f

Ped. * *Ped.* * *Ped.* * *Ped.* *

Tak'st thou in the joy . . . of youth,

Tak'st thou in the joy . . . of youth,

Tak'st thou in the joy . . . of youth,

Tak'st thou in the joy . . . of youth,

Ped. V *

p *cres.* *accel* *f*

tak'st thou in the joy of youth, the joy . . . of

f *accel.*

in the joy, the joy of

p *cres.* *accel.* *f*

tak'st thou in the joy of youth, in the joy of

f *accel.*

in the joy, the joy of

8va

cres. molto. *sf* *accel.*

Andante.

youth ; Take me, too, take me, too, take

youth ;

youth ; Take me, too, take me, too,

youth ; *Andante.* ♩ = 72.

ff *sf* *f*

Ped. *ff* *sf* *f* *ff* *ff*

me, too, the joy less fa - ther, take me,

Take me, too, take

take me,

Take me, too, take

Ped. *ff* *ff* *ff* *ff* *ff*

Ped. *ff* *ff* *ff* *ff* *ff*

too, take me, too, the joy - less fa - - - ther!"

me, too, take me, too, the joy - less fa - - - ther!"

too, take me, . . . the joy - less fa - - - ther!"

me, too, take me, the joy - less fa - - - ther!"

ffz *Ped.* *dim.* *p* *dim.* *rit. e dim. sempre.*

Lento. *W* *pp* Spake the

pp Spake the

pp Spake the

pp Spake the

pp Spake the

Lento. $\text{♩} = 60.$ *pp* *W*

grim Guest, From his hol-low, ca-ver-nous breast,

grim Guest, From his hol-low, ca-ver-nous breast,

grim Guest, From his hol-low, ca-ver-nous breast,

grim Guest, From his hol-low, ca-ver-nous breast,

sfp *pp*

FOUR VOICES ONLY TO EACH PART.

Four voices (Soprano, Alto, Tenor, Bass) and Piano accompaniment. The lyrics are "Ro ses, ro ses". The piano part includes markings: *a tempo*, *pp*, and *espress.*

CHORUS. 1st & 2nd SOPRANO. 1st & 2nd ALTO. 1st & 2nd TENOR. 1st & 2nd BASS. The lyrics are "in the Spring, .. in the Spring, .. in the Spring, I ..". The piano part includes markings: *poco* and *cres.*

X *Allegro molto.* The lyrics are "ther." and "Sva.....". The piano part includes markings: *tr*, *af*, *fff*, and *Ped.*. The tempo marking is *X Allegro molto. ♩ = 160.*

8va.....

Tempo 1mo. Maestoso.

ffz p *pp rit.*

espress. *poco accel. al* *tempo 1mo. cres.*

Ped. *

dim. *p* *dim.*

poco a poco rall. *pp* *pp* *pp* *pp* *Ped.* *

"In . . . the Spring,"

"In . . . the Spring,"

"In . . . the Spring,"

"In . . . the Spring,"

rit. molto.

dim. rit. molto.

Ro - ses . . . in the Spring."

dim. rit. molto.

Ro - ses . . . in the Spring."

dim. rit. molto.

Ro - ses . . . in the Spring."

dim. rit. molto. *pp a tempo più lento.* *pp*

Pek.

rit. al fine. *dim.* *pp*



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MISSA DE BEATA MARIA VIRGINE, IN C (English) (Female voices)	2/6	—	—
THOMAS ANDERTON.						
YULE TIDE ...	...	...	...	1/6	2/0	3/0
THE NORMAN BARON ...	...	...	...	1/0	—	—
WRECK OF THE HESPERUS (Sol-FA, 0/6) ...	...	...	...	1/0	—	—
W. I. ARGENT.						
MASS, IN B FLAT ...	...	...	...	2/6	—	—
P. ARMES.						
HEZEKIAH ...	...	...	...	2/6	—	—
ST. JOHN THE EVANGELIST ...	...	...	...	2/6	—	—
ST. BARNABAS ...	...	...	...	2/0	—	—
A. D. ARNOTT.						
YOUNG LOCHINVAR (Sol-FA, 0/6) ...	...	...	...	1/6	—	—
THE BALLAD OF CARMILHAN (Sol-FA, 1/6) ...	...	...	...	2/6	—	—
E. ASPA.						
THE GIPSIES ...	...	...	...	1/0	—	—
ENDYMION ...	...	...	...	4/0	—	—
ASTORGA.						
STABAT MATER ...	...	...	...	1/0	1/6	—
BACH.						
MASS, IN B MINOR ...	...	...	...	2/6	3/0	4/0
MISSA BREVIS, IN A ...	...	...	...	1/6	—	—
THE PASSION (S. MATTHEW) ...	...	...	...	2/6	—	—
Abridged, as used at St. Paul's				1/6	—	—
THE PASSION (S. JOHN) ...	...	...	...	2/0	2/6	4/0
CHRISTMAS ORATORIO ...	...	...	...	2/0	2/6	4/0
MAGNIFICAT ...	...	...	...	1/0	—	—
GOD GORTH UP WITH SHOUTING ...	...	...	...	1/0	—	—
GOD SO LOVED THE WORLD ...	...	...	...	1/0	—	—
GOD'S TIME IS THE BEST (Sol-FA, 0/6) ...	...	...	...	1/0	—	—
MY SPIRIT WAS IN HEAVINESS ...	...	...	...	1/0	—	—
O LIGHT EVERLASTING ...	...	...	...	1/0	—	—
BIDE WITH US ...	...	...	...	1/0	—	—
A STRONGHOLD SURE ...	...	...	...	1/0	—	—
BE NOT AFRAID (Sol-FA, 0/4) ...	...	...	...	0/6	—	—
BLESSING, GLORY, AND WISDOM ...	...	...	...	0/6	—	—
I WRESTLE AND PRAY (Sol-FA, 0/2) ...	...	...	...	0/4	—	—
THOU GUIDE OF ISRAEL ...	...	...	...	1/0	—	—
JESU, PRICELESS TREASURE ...	...	...	...	1/0	—	—
WHEN WILL GOD RECALL MY SPIRIT ...	...	...	...	1/0	—	—
JESUS, NOW WILL WE PRAISE THEE ...	...	...	...	1/0	—	—
J. BARNBY.						
REBEKAH (Sol-FA, 0/6) ...	...	...	...	1/0	1/6	2/6
THE LORD IS KING (97th Psalm) ...	...	...	...	1/6	2/0	—
LEONARD BARNES.						
THE BRIDAL DAY ...	...	...	...	2/6	—	4/6
J. F. BARNETT.						
THE ANCIENT MARINER (Sol-FA, 2/0) ...	...	...	...	3/6	4/0	5/0
THE RAISING OF LAZARUS ...	...	...	...	6/6	—	9/0
PARADISE AND THE PERI ...	...	...	...	4/0	—	—
THE WISHING BELL (Female voices) (Sol-FA, 1/-) ...	...	...	...	2/6	—	—
BEETHOVEN.						
THE PRAISE OF MUSIC ...	...	...	...	1/6	2/0	3/0
RUINS OF ATHENS ...	...	...	...	1/0	1/6	2/6
ENGEDI; OR, DAVID IN THE WILDERNESS ...	...	...	...	1/0	1/6	2/6
MOUNT OF OLIVES ...	...	...	...	1/0	1/6	2/6
MASS, IN C ...	...	...	...	1/0	1/6	2/6
COMMUNION SERVICE, IN C ...	...	...	...	1/6	—	3/0
MASS, IN D ...	...	...	...	2/0	2/6	4/0
THE CHORAL SYMPHONY ...	...	...	...	2/6	—	—
Ditto, VOCAL PART (Sol-FA, 0/6) ...	...	...	...	1/0	—	—
THE CHORAL FANTASIA (Sol-FA, 0/3) ...	...	...	...	1/0	—	—
A CALM SEA AND A PROSPEROUS VOYAGE ...	...	...	...	0/4	—	—
MEEK, AS THOU LIVEDST ...	...	...	...	0/2	—	—

1/9/95.

				Price Covers	Price Hoard.	Price Gilt.
KAREL BENDL.						
WATER-SPRITE'S REVENGE (Female voices) ...	...	...	...	1/0	—	—
WILFRED BENDALL.						
THE LADY OF SHALOTT (Female vv.) (Sol-FA, 1/0) ...	...	...	...	2/6	—	—
SIR JULIUS BENEDICT.						
ST. PETER	3/0	2/6	5/0
THE LEGEND OF ST. CECILIA (Sol-FA, 1/6)	2/6	3/0	4/0
PASSION MUSIC FROM ST. PETER	1/6	—	—
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THE MAY QUEEN (Sol-FA, 1/6)	3/0	2/6	5/0
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INTERNATIONAL EXHIBITION ODE (1862)	1/0	—	—
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W. R. BEXFIELD.						
ISRAEL RESTORED	4/0	—	5/0
HUGH BLAIR.						
HARVEST-TIDE	1/0	—	—
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E. M. BOYCE.						
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YOUNG LOCHINVAR	1/6	—	—
J. BRADFORD.						
HARVEST CANTATA	1/6	—	—
THE SONG OF JUBILEE	2/0	—	—
PRAISE THE LORD	2/0	—	—
W. F. BRADSHAW.						
GASPAR BECERRA ...	...	...	...	1/6	—	—
J. BRAHMS.						
A SONG OF DESTINY	1/0	—	—
C. BRAUN.						
SIGURD	5/0	—	—
J. C. BRIDGE.						
DANIEL	3/6	—	—
RUDEL	4/0	—	—
J. F. BRIDGE.						
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BOADICEA	2/6	—	—
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NINEVEH	2/6	3/0	4/0
THE INCHCAPE ROCK	1/0	—	—
THE LORD'S PRAYER (Sol-FA, 0/6)	1/0	—	—
THE CRADLE OF CHRIST ("Stabat Mater Speciosa")	1/6	—	—
DUDLEY BUCK.						
THE LIGHT OF ASIA ...	...	...	...	3/6	3/6	5/0
EDWARD BUNNETT.						
OUT OF THE DEEP (130th Psalm)	1/0	—	—
W. BYRD.						
MASS FOR FOUR VOICES (In F minor)	2/6	—	—
CARISSIMI.						
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SUPPLICATION	5/0	—	—
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SINFONIA CANTATA (116th Psalm)	2/0	—	3/6
WILLIAM CARTER.						
PLACIDA	2/0	2/6	4/0
CHERUBINI.						
REQUIEM MASS, C MINOR (Latin and English) ...	...	...	...	1/0	1/6	2/6
SECOND MASS, IN D MINOR ...	...	...	...	2/0	2/6	3/6
THIRD MASS (CORONATION) ...	...	...	...	1/0	1/6	2/6
FOURTH MASS, IN C ...	...	...	...	1/0	1/6	2/6

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—*Continued.*

E. T. CHIPP.							Lib.	Exp.	Ch.	MYLES B. FOSTER.							Lib.	Exp.	Ch.								
JOB	...	...	...	...	...	...	4/0	—	—	THE LADY OF THE ISLES	...	...	...	1/8	—	—					
NAOMI	...	...	...	...	...	...	2/0	—	—	THE ANGELS OF THE BELLS (Female voices)...	...	...	...	1/8	—	—					
HAMILTON CLARKE.							(Ditto, SOL-FA, 0/8)																				
PEPIN THE PIPPIN	(Operetta), both Notations	...	...	...	...	...	2/8	—	—	THE BONNIE FISHWIVES (Female vv.) (SOL-FA, 0/8)	...	...	...	2/8	—	—					
(Ditto, SOL-FA, 0/8)														SNOW FAIRIES (Female voices)							1/8	—	—		
THE MISSING DUKE (Operetta) (SOL-FA, 0/8)							2/8	—	—	ROBERT FRANZ.														
THE DAISY CHAIN (Operetta)							2/8	—	—	PRAISE YE THE LORD (117th Psalm)							1/0	—	—			
FREDERICK CORDER.														NIELS W. GADE.													
THE BRIDAL OF TRIERMAIN (SOL-FA, 1/0)							2/8	—	—	PSYCHE (SOL-FA, 1/8)							2/8	2/8	4/0			
SIR MICHAEL COSTA.														SPRING'S MESSAGE (SOL-FA, 0/8)							0/8	—	—		
THE DREAM							1/0	—	—	ERL-KING'S DAUGHTER (SOL-FA, 0/8)							1/0	1/8	2/8			
H. COWARD.														ZION							1/0	1/8	2/8		
THE STORY OF BETHANY (SOL-FA, 1/8)							2/8	2/0	—	THE CRÜSADERS (SOL-FA, 1/0)							2/0	2/8	4/0			
F. H. COWEN.														COMALA							2/0	2/8	4/0		
ST. JOHN'S EVE	(SOL-FA, 1/8)	...	...	...	...	...	2/8	2/0	4/0	CHRISTMAS EVE (SOL-FA, 0/4)							...	...	1/0	1/8	—
A SONG OF THANKSGIVING							1/8	—	—	HENRY GADSBY.														
SLEEPING BEAUTY	(SOL-FA, 1/8)	...	...	...	...	...	2/8	2/0	4/0	LORD OF THE ISLES (SOL-FA, 1/8)							...	...	2/8	—	—
RUTH	(SOL-FA, 1/8)	...	...	...	...	...	4/0	4/8	8/0	ALCESTIS (Male voices)							...	...	4/0	—	—
SUMMER ON THE RIVER	(Female vv.) (SOL-FA, 0/8)	...	...	...	...	...	2/0	—	—	COLUMBUS (Male voices)...							...	...	2/8	—	—
THE WATER LILY	2/8	—	—	F. W. GALPIN.																	
VILLAGE SCENES	(Female voices) (SOL-FA, 0/8)	...	...	...	...	...	1/8	—	—	YE OLDE ENGLYSHE PASTYMES...							...	...	1/8	—	—
CHRISTMAS SCENES	(Female voices) (SOL-FA, 0/8)	2/0	—	—	G. GARRETT.																	
J. MAUDE CRAMENT.														HARVEST CANTATA (SOL-FA, 0/8)							1/0	—	—		
I WILL MAGNIFY THEE, O GOD	(145th Psalm)...	...	...	...	...	...	2/8	—	—	THE SHUNAMMITE							...	...	2/0	—	—
LITTLE RED RIDING HOOD	(Female voices)	...	...	...	...	...	2/0	—	—	THE TWO ADVENTS							...	...	1/8	—	—
W. CRESER.														R. MACHILL GARTH.													
EUDORA (A dramatic Idyll)							2/8	—	—	EZEKIEL							4/0	4/8	—			
W. CROTCH.														THE WILD HÜNTSMAN							1/0	1/8	—		
PALESTINE	2/0	2/8	5/0	A. R. GAUL.																	
W. H. CUMMINGS.														A SONG OF LIFE (Ode to Music) (SOL-FA, 0/8)							1/0	—	—		
THE FAIRY RING	...	...	...	...	...	...	2/8	—	—	JOAN OF ARC (SOL-FA, 1/0)							...	...	2/8	2/0	4/0
W. G. CUSINS.														PASSION SERVICE							2/8	2/0	4/0		
TE DEUM	...	...	...	...	...	...	1/8	—	—	RUTH (SOL-FA, 0/8)							...	...	2/0	2/8	4/0
GIDEON	...	...	...	...	...	...	2/8	—	—	THE HOLY CITY (SOL-FA, 1/0)							...	...	2/8	2/0	4/0
FÉLICIEN DAVID.														THE TEN VIRGINS (SOL-FA, 1/0)							2/8	2/0	4/0		
THE DESERT	(Male voices)	...	...	...	...	...	1/8	2/0	—	ISRAEL IN THE WILDERNESS (SOL-FA, 1/0)							...	...	2/8	2/0	4/0
P. H. DIEMER.														UNA							2/8	2/0	4/0		
BETHANY	...	...	...	...	...	...	4/0	—	—	(Ditto, SOL-FA, 1/0)							...	...	1/0	—	—
M. E. DOORLY.														THE LEGEND OF THE WOOD (Female voices)...							1/0	—	—		
LAZARUS	2/8	—	—	(Ditto, SOL-FA, 0/8)																	
F. G. DOSSERT.														FR. GERNSHEIM.													
MASS, IN E MINOR	...	...	...	...	...	...	5/0	—	—	SALAMIS. A TRIUMPH SONG (Male voices)							...	...	1/8	—	—
COMMUNION SERVICE, IN E MINOR	2/0	—	—	E. OUSELEY GILBERT.																	
F. DUNKLEY.														SANTA CLAUS AND HIS COMRADES (Operetta)							2/0	—	—		
THE WRECK OF THE HESPERUS	1/0	—	—	F. E. GLADSTONE.																	
ANTONIN DVOŘÁK.														PHILIPPI							2/8	—	—		
ST. LUDMILA	5/0	6/0	7/8	GLUCK.																	
Ditto	(German and Bohemian Words)	...	...	...	...	...	3/0	—	—	ORPHEUS							...	...	2/8	—	—
THE SPECTRE'S BRIDE	(SOL-FA, 1/8)	2/0	2/8	5/0	F. K. HATTERSLEY.																	
Ditto	(German and Bohemian Words)	...	...	...	...	...	6/0	—	—	ROBERT OF SICILY							...	...	2/8	—	—
STABAT MATER	2/8	2/0	4/0	HERMANN GOETZ.																	
PATRIOTIC HYMN	...	...	...	...	...	...	1/8	—	—	BY THE WATERS OF BABYLON (137th Psalm)...							...	...	1/0	—	—
Ditto	(German and Bohemian Words)	...	...	...	...	...	2/0	—	—	NØENIA							...	...	1/0	—	—
REQUIEM MASS	...	...	...	...	...	...	5/0	6/0	7/8	THE WATER-LILY (Male voices)							...	...	1/8	—	—
MASS, IN D	2/8	—	—	CH. GOUNOD.																	
COMMUNION SERVICE, IN D	...	...	...	...	...	...	2/8	—	—	MORS ET VITA (Latin or English)							...	...	6/0	6/8	7/8
A. E. DYER.														Ditto, SOL-FA (Latin and English)...							2/0	—	—		
SALVATOR MUNDI	...	...	...	...	...	...	2/8	—	—	REQUIEM MASS, from "Mors et Vita"							...	...	2/8	2/0	—
ELECTRA OF SOPHOCLES	...	...	...	...	...	...	1/8	2/0	—	THE REDEMPTION (English words) (SOL-FA, 2/0)...							...	...	5/0	6/0	7/8
H. J. EDWARDS.														Ditto (French Words)							8/4	—	—		
THE ASCENSION	...	...	...	...	...	...	2/8	—	—	Ditto (German Words)...							...	...	10/0	—	—
THE EPIPHANY	...	...	...	...	...	...	2/0	—	—	MESSE SOLENNELLE (ST. CECILIA)...							...	...	1/0	1/8	2/8
PRAISE TO THE HOLIEST	...	...	...	...	...	...	1/8	—	—	OUT OF DARKNESS							...	...	1/0	—	—
EDWARD ELGAR.														COMMUNION SERVICE (Messe Solennelle)							1/8	2/0	3/0		
THE BLACK KNIGHT	...	...	...	...	...	...	2/0	—	—	TROISIÈME MESSE SOLENNELLE							...	...	2/8	—	—
ROSALIND F. ELLICOTT.														DE PROFUNDIS (130th Psalm) (Latin Words)							1/0	—	—		
ELYSIUM	...	...	...	...	...	...	1/0	—	—	Ditto (Out of darkness)							...	...	1/0	—	—
THE BIRTH OF SONG	...	...	...	...	...	...	1/8	—	—	THE SEVEN WORDS OF OUR SAVIOUR ON							...	...	1/0	—	—
GUSTAV ERNEST.														THE CROSS (Filme Jerusalem)							1/0	—	—		
ALL THE YEAR ROUND	(Female vv.) (SOL-FA, 0/8)	...	...	...	...	...	2/0	—	—	DAUGHTERS OF JERUSALEM							...	...	1/0	—	—
T. FACER.														GALLIA (SOL-FA, 0/4)							1/0	—	—		
RED RIDING-HOOD'S RECEPTION	(Operetta)...	2/8	—	—	A. M. GOODHART.																	
Ditto, SOL-FA, 0/8	...	...	...	...	...	...	2/8	—	—	EARL HALDAN'S DAUGHTER							...	...	1/0	—	—
E. FANING.														ARETHUSA							2/0	—	—		
BUTTERCUPS AND DAISIES	(Female voices)	2/8	—	—	C. H. GRAUN.																	
Ditto, SOL-FA, 1/0	...	...	...	...	...	...	2/8	—	—	THE PASSION OF OUR LORD (Der Tod Jesu)							...	...	2/0	2/8	4/0
HENRY FARMER.														TE DEUM							2/0	2/8	4/0		
MASS, IN B FLAT	(Latin and English) (SOL-FA, 1/0)	2/0	2/8	3/8	ALAN GRAY.																	
														THE WIDOW OF ZAREPHATH							2/0	—	—		
														ARETHUSA							1/8	—	—		
														THE LEGEND OF THE ROCK-BUOY BELL							1/0	—	—		
														J. O. GRIMM.													
														THE SOUL'S ASPIRATION							1/0	—	—		
														G. HALFORD.													
														THE PARACLETE							2/0	—	—		
														E. V. HALL.													
														IS IT NOTHING TO YOU?							0/8	—	—		

4	9	5
9	5	4
5	4	9

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	1st	2nd	3rd
HANDEL.			
ALEXANDER'S FEAST	2/0	2/6	4/0
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DITTO, New Edition, edited by J. Barnby (Sol-FA, 1/0)	1/0	1/6	2/6
ALCESTE	2/0	—	—
SEMELE	2/0	2/6	5/0
THE PASSION	2/0	2/6	5/0
THE TRIUMPH OF TIME AND TRUTH ...	2/0	2/6	5/0
ALEXANDER BALUS	2/0	2/6	5/0
HERCULES	2/0	2/6	5/0
ATHALIAH	2/0	2/6	5/0
ESTHER	2/0	2/6	5/0
SUSANNA	2/0	2/6	5/0
THEODORA	2/0	2/6	5/0
BELSHAZZAR	2/0	2/6	5/0
THE MESSIAH, edited by V. Novello (Sol-FA, 1/0)	2/0	2/6	4/0
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JEPHTHA	2/0	2/6	4/0
JOSHUA	2/0	2/6	4/0
DEBORAH	2/0	2/6	4/0
SAUL	2/0	2/6	4/0
CHANDOS TE DEUM	1/0	1/6	2/6
DETTINGEN TE DEUM	1/0	1/6	2/6
UTRECHT JUBILATE	1/0	—	—
O COME, LET US SING UNTO THE LORD			
(5th Chandos Anthem)	1/0	—	—
O PRAISE THE LORD (6th Chandos Anthem) ...	1/0	—	—
CORONATION AND FUNERAL ANTHEMS ...	—	—	5/0
Or, singly:—			
THE KING SHALL REJOICE	0/6	—	—
ZADOK THE PRIEST	0/6	—	—
MY HEART IS INDITING	0/6	—	—
LET THY HAND BE STRENGTHENED ...	0/6	—	—
THE WAYS OF ZION	1/0	—	—
ODE ON ST. CECILIA'S DAY	1/0	1/6	2/6
L'ALLEGRO	2/0	2/6	4/0
DIXIT DOMINUS (from Psalm cx.) ...	1/0	—	—
HAYDN.			
THE CREATION (Sol-FA, 1/0)	2/0	2/6	4/0
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THE SEASONS	2/0	2/6	5/0
Each Season, singly (SPRING, Tonic Sol-fa, 6d.)	1/0	—	—
FIRST MASS, IN B FLAT (Latin)	1/0	1/6	2/6
Ditto (Latin and English)	1/0	1/6	2/6
SECOND MASS, IN C (Latin)	1/0	1/6	2/6
THIRD MASS (IMPERIAL) (Latin and English)	1/0	1/6	2/6
Ditto (Latin)	1/0	1/6	2/6
SIXTEENTH MASS (Latin)	1/6	2/0	2/0
THE PASSION; OR, SEVEN LAST WORDS OF			
OUR SAVIOUR ON THE CROSS	2/0	2/6	4/0
TE DEUM (English and Latin)	1/0	—	—
INSANÆ ET VANÆ CURÆ (Ditto)	0/4	—	—
BATTISON HAYNES.			
THE FAIRIES' ISLE (Female voices) ...	2/6	—	—
A SEA DREAM (Female voices)	2/6	—	—
H. HEALE.			
JUBILEE ODE	1/6	—	—
C. SWINNERTON HEAP.			
FAIR ROSAMOND (Sol-FA, 2/0)	2/6	4/0	5/0
EDWARD HECHT.			
ERIC THE DANE	2/0	—	—
O MAY I JOIN THE CHÖIR INVISIBLE ...	1/0	—	—
GEORGE HENSCHEL.			
OUT OF DARKNESS (130th Psalm)	2/6	—	—
TE DEUM LAUDAMUS, IN C	1/6	—	—
STABAT MATER	2/6	—	—
HENRY HILES.			
FAYRE PASTOREL	6/6	—	—
THE CRUSADERS	2/6	—	—
FERDINAND HILLER.			
NALA AND DAMAYANTI	4/0	—	6/0
A SONG OF VICTORY (Sol-FA, 0/6)	1/0	1/6	—
H. E. HODSON.			
THE GOLDEN LEGEND	2/0	—	—
HEINRICH HOFMANN.			
FAIR MELUSINA	2/0	2/6	4/0
CINDERELLA	4/0	—	—
SONG OF THE NORNS (Female voices) ...	1/0	—	—
HUMMEL.			
FIRST MASS, IN B FLAT	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	4/0
SECOND MASS, IN E FLAT	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	4/0
THIRD MASS, IN D	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	4/0
ALMA VIRGO (Latin and English) ...	0/4	—	—
QUOD IN ORBE (Ditto)	0/4	—	—

	1st	2nd	3rd
W. H. HUNT.			
STABAT MATER	2/0	2/6	—
H. H. HUSS.			
AVE MARIA (Female voices)	1/0	—	—
F. ILIFFE.			
SWEET ECHO	1/0	—	—
JOHN WILLIAM JACKSON.			
I CRIED UNTO GOD	1/6	—	—
W. JACKSON.			
THE YEAR	2/0	2/6	—
D. JENKINS.			
DAVID AND SAUL (Sol-FA, 2/0)	2/0	2/6	—
A. JENSEN.			
THE FEAST OF ADONIS	1/0	—	—
W. JOHNSON.			
ECCE HOMO	2/0	—	—
C. WARWICK JORDAN.			
BLOW YE THE TRUMPET IN ZION	1/6	—	—
ALFRED KING.			
THE EPIPHANY	2/0	—	—
N. KILBURN.			
THE SILVER STAR (Female voices) ...	1/6	—	—
THE LORD IS MY SHEPHERD (23rd Psalm) ...	1/0	—	—
BY THE WATERS OF BABYLON	1/0	—	—
OLIVER KING.			
BY THE WATERS OF BABYLON (137th Psalm) ...	1/6	—	—
THE NAIADS (Female voices)	2/6	—	—
THE SANDS O' DEE	1/0	—	—
J. KINROSS.			
SONGS IN A VINEYARD (Female vv.) (Sol-FA, 0/6)	2/6	—	—
H. LAHEE.			
THE SLEEPING BEAUTY (Female vv.) (Sol-FA, 0/6)	2/6	—	—
LEONARDO LEO.			
DIXIT DOMINUS	1/0	1/6	—
H. LESLIE.			
THE FIRST CHRISTMAS MORN	2/6	—	—
F. LISZT.			
THE LEGEND OF ST. ELIZABETH	2/0	2/6	5/0
THIRTEENTH PSALM	2/0	—	—
C. H. LLOYD.			
ALCESTIS	2/0	—	—
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ROSSALL	2/0	—	—
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THE ELFIN QUEEN (Female voices)	2/6	—	—
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THE VILLAGE FAIR	2/0	2/6	—
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THE SOUL'S FORGIVENESS ...	1/0	—	—	ŒDIPUS REX (Male voices) ...	3/0	—	—
H. W. SCHARTAU.				THE EUMENIDES ...	3/0	—	—
CHRISTMAS HOLIDAYS (Female voices) ...	0/9	—	—	MASS, IN G MAJOR ...	2/6	—	—
SCHUBERT.				COMMUNION SERVICE, IN G ...	2/6	—	—
MASS, IN A FLAT ...	1/0	1/6	2/6	EAST TO WEST ...	1/6	—	—
COMMUNION SERVICE, ditto ...	2/0	—	3/6	THE BATTLE OF THE BALTIC ...	1/6	—	—
MASS, IN E FLAT ...	2/0	2/6	4/0	H. W. STEWARDSON.			
COMMUNION SERVICE, ditto ...	2/0	2/6	4/0	GIDEON ...	4/0	—	—
MASS, IN B FLAT ...	1/0	1/6	2/6	J. STORER.			
COMMUNION SERVICE, ditto ...	2/0	—	3/6	THE TOURNAMENT ...	2/0	—	—
MASS, IN C ...	1/0	1/6	2/6	MASS OF OUR LADY OF RANSOM ...	2/0	—	—
COMMUNION SERVICE, ditto ...	2/0	—	3/6	E. C. SUCH.			
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